GR
GUITAR SYSTEM

Roland

GR

GUITAR SYSTEM

The GR Guitar System dramatically expands the guitarist's potential by giving the guitarist a completely new way of creating sound.

Usually, guitarists create sound by modifying guitar sounds with a variety of effects devices.
Recently, numerous high-quality effects devices have been introduced on the market. They allow guitarists to create more complicated and sophisticated sounds. However, such sounds are still no more than modified "guitar sounds".

The GR Guitar Synthesizer is different. Basically, it's a polyphonic synthesizer with the ability to create a literally limitless variety of sounds. In addition to ordinary guitar sounds, the guitarist can create organ, piano, and trumpet sounds using the GR unit. These are just a few of the possibilities. Only the guitarist's imagination limits the GR's potential.

Furthermore, the top-of-the-line GR-700 has a MIDI Out jack which allows the guitarist to control another MIDI device by playing a guitar controller.

Basically, the guitar is a polyphonic instrument with six strings vibrating individually. The pickup picks up the sounds of the six strings together as a whole, however, and has been spoiled the best advantage of the guitar—being polyphonic. For example, it has been impossible to apply an effect individually for each string sound.

G-series Guitar Controller are designed to make the best use of the guitar's polyphonic nature.
The vibration of each string is picked up individually by the divided pickup and comes through a 24-pin connector, then processed by the GR Unit. This makes it possible to apply synthesizer sound to any individual string. No special technique is required to play the GR Guitar System. It is as easy to play as an ordinary electric guitar.

Also, G-series Guitar Controller produces superb sounds even when used as an ordinary electric guitar.

The GR Guitar System has already been used by many professional musicians all over the world. And its impressive sounds have attracted plenty of attention. The GR has added a new dimension to guitar playing. The guitarist who can maximize the GR's potential will make history.

GR GUITAR SYSTEM

PROGRAMMABLE GUITAR SYNTHESIZER UNIT

OPTIONS

PG-200 PROGRAMMER

The PG-200 allows you to easily and quickly create new sounds and modify memorized sounds. It can be connected to the GR-700 with a 6-pin DIN cable.

- Dimensions: 244(W) × 45(H) × 172(D) mm (9.6" × 1.8" × 6.8")
- Weight: 1.4 kg (3.1 lb.)
- Accessory: 6-pin DIN cable

M-16C MEMORY CARTRIDGE

The M-16C memory cartridge provides the GR-700 with 64 more sounds and is convenient for data editing. It is supplied as an accessory for the GR-700 and can also be purchased separately.
You can form a limitless library of the GR-700 sounds with it.

The GR-700—The Ultimate Guitar Synthesizer

GR-700

The GR-700—the highlight of the GR Guitar System—was developed by concentrating Roland's experience and technology gained in producing synthesizers. It is a completely new instrument which combines the advantages of both the electric guitar and the keyboard synthesizer. It ensures the expressiveness of the electric guitar plus the flexibility of the keyboard synthesizer. The GR-700 features all the elements for sound creation that a keyboard synthesizer should have. The DSR (Digital Sound Recognition) system allows the GR-700 to convert the guitar sounds into the synthesizer sounds without losing delicate picking nuance which only the guitar can produce.

Sound Memory

The GR-700 can memorize up to 64 different sounds (eight sounds in eight banks). Memorized sounds can easily be recalled by simply pressing pedals. It is much easier to operate than an ordinary effects board. The number of the recalled sound is indicated on a large display and can be easily seen even on stage. In addition, the accessory M-16C memory cartridge provides 64 more sounds and is convenient for data editing. You can rearrange the sounds in the order you want for on-stage or studio performances. The Cartridge touch pad selects the GR-700 unit's memory or the M-16C cartridge memory. Thus the GR-700 provides a total of 128 different sounds which can be fully used even during performances. The M-16C memory cartridge can also be purchased separately so that you can form a library of your own sounds.

Creation and Modification of Sound

The Edit function allows you to create new sounds. It also allows the memorized sound to be temporarily modified even during a performance. A modified sound can then be memorized as it is. To modify a memorized sound, first choose the parameter you wish to modify using the Edit Map. Then recall the parameter by pressing the proper Number pedals, and change the value or status of the parameter using the knob on the guitar controller. When the optional PG-200 Programmer is used, it allows you to quickly modify the memorized sound or to easily create a new sound.

String Selection

The String Select function makes the most of the GR-700's advantages. By using the Voice, Hold, Pitch Bend, and String Select (1 to 6) touch pads, each of synthesizer sound, hold function, and pitch bending can be assigned to any individual string. The Voice touch pad is used to select the strings to which synthesizer sounds will be applied. For example, you can assign the synthesizer sounds to only the fifth and sixth strings and apply normal guitar sounds to the other strings. The Hold touch pad is used to select the strings to which the hold function will apply. The hold function operates while the Hold pedal is depressed. By applying the hold function only to the fourth, fifth, and sixth strings, you can play solo on the first, second, and third strings accompanied by chords played with the fourth, fifth, and sixth strings. The Pitch Bend touch pad is used to select the strings whose pitch will be controlled by the FV-200 Volume Pedal connected to the GR-700. These functions provide you with completely new playing styles that have never been realized using only a keyboard synthesizer or electric guitar.

Dynamics

The Dynamics function allows the guitarist to control the synthesizer sounds by his picking force. The volume and tone color of the synthesizer sounds will change in proportion to the picking force. When the DCOs are controlled, the depth of the modulation, achieved by controlling one DCO with another, will change to create more impressive sounds. When the VCFs are controlled, the depth of the ENV modulation will change. In other words, the depth of the "auto wah" effect will change. When the VCAs are controlled, the volume of the synthesizer sounds will change according to the picking force. You can preprogram whether the dynamics function works or not individually for the DCOs, VCFs, and VCAs.

A Complete Chromatic Scale

The Chromatic function enables the GR-700 to produce a complete chromatic scale that only keyboard instrument can produce. The pitch of the synthesizer sounds shift chromatically in the chromatic mode. So, even when you play phrases using guitar techniques such as bending, sliding, and vibrato, these phrases will sound as though they were played on a keyboard instrument. The Chromatic function can be turned on and off by simply touching a touch pad. You can enjoy call and response of the keyboard sounds and guitar sounds by yourself. The GR-700 also features a Chorus effect that produces thick, broad sounds. By combining the Chromatic function and the Chorus effect, an extremely realistic organ sound can be obtained. Both the Chromatic function and the Chorus effect can be individually programmed for each memorized sound.

MIDI

The GR-700 features a MIDI Out jack. By connecting the GR-700 with another MIDI-equipped instrument, such as Roland's MKS-10, 30, or 80, you can control the connected instrument by playing a guitar controller.

SPECIFICATIONS

- Internal memories: 64 sounds (2K-byte RAM, battery backuped)
- External memories: 64 sounds (by M-16C memory cartridge)
- Edit: 32 parameters (controllable by a guitar controller)
- Pedals: Number (1 to 8), Bank, Edit, Hold
- Touch pads: Dynamics (DCO, VCF, VCA), String Select (Voice, Hold, Pitch Bend, Up/Down, 1 to 6), Chromatic/Load, Chorus/Save, Memory (Cartridge/Copy, Write)
- Indicators: Memory (Bank number, Patch number), Edit (Parameter, Data)
- Jacks: XLR output × 2 (0 dB), Phone output × 2 (Stereo, Mono, 0 dB), Guitar output × 1 (Phone, −20 dB), VCF pedal × 1 (FV-200), Pitch pedal × 1 (FV-200), MIDI output × 1 (5-pin DIN), Programmer In (6-pin DIN), Guitar input (C-24D STD), Memory cartridge slot (M-16C only), AC In
- Control: Tune (±50 cents)
- Switches: Output level select (H/M/L), Memory protect (on/off/on), Power on/off
- Dimensions: 690(W) × 375(H) × 155(D) mm (27.2″ × 14.8″ × 6.1″)
- Weight: 12.0 kg (26.4 lb.)
- Accessories: LP-25 connection cord × 2, C-25D multi-core connecting cable × 1, 2.5m 6-pin DIN cable × 1, Power cable × 1, M-16C memory cartridge × 1

GR GUITAR SYSTEM

GUITAR SYNTHESIZER UNIT

GR-300

The GR-300 polyphonic guitar synthesizer has an outstanding expressing ability, being able to reproduce the subtleness of the guitar sound which cannot be obtained by a keyboard synthesizer. It is especially suitable for live performance.

Duet of the Synthesizer and Guitar Sounds

The Master Tuning control sets the pitch of the HEXA VCO inside the unit to the pitch of the string vibrations of the guitar controller. You can also preset the pitch of the HEXA VCO individually at the Pitch A and B within a range of ±1,300 cents and create a duet with the string vibrations. You can get octave sounds, 3rd or 5th harmony, and other chorus effects.

Rise Time and Fall Time

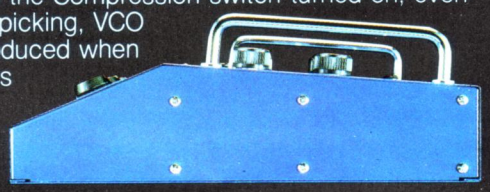
The Rise Time and Fall Time controls set the time the pitch shifts between the pitch A and B. No portamento occurs when set at minimum. And the portamento time will increase by turning the knob forward maximum.

String Selectors

Numbers 1 to 6 on the panel refers to the six strings. Only the strings turned on will produce a VCO sound.

HEXA Distortion and Compression

A clean distortion can be obtained by the HEXA Distortion circuit. Also, with the Compression switch turned on, even when you're not picking, VCO sound will be produced when the string touches the fret.

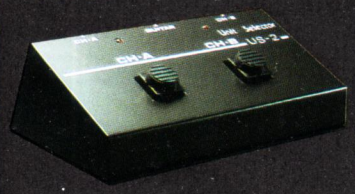


SPECIFICATIONS

- HEXA VCO: Master Tuning, Pitch A (±1,300 cents), Pitch B (±1,300 cents), Latch/Unlatch switch × 2, Rise Time (0 to 6 sec), Fall Time (0 to 6 sec), LFO Rate (2 to 10 Hz)
- VCF: Attack Time (0 to 2 sec), SENS, ENV MOD, ENV INV
- VCA: Compression
- String Selectors: 1 to 6
- EXT Foot Controls: String Select Switch, VCO Sweep On/Off, VCF Pedal, Compression Switch
- Input jack: 24-pin connector
- Output jacks: Mix/Synth, Guitar
- Dimensions: 400(W) × 100(H) × 290(D) mm (15.7″ × 3.9″ × 11.4″)
- Weight: 5.0 kg (11.0 lb.)

OPTIONS

UNIT SELECTOR US-2

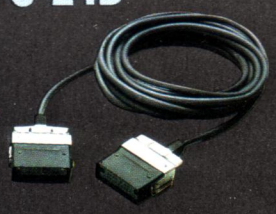


The US-2 Unit Selector is used to connect two Units to one Guitar or Bass Controller. It allows the guitarist or bassist to channel his instrument through either of the two Units or both of them simultaneously. The US-2 can be used for such combination as a GR-700 and a GR-100, two GR-700s, two GR-33Bs, as well as other units Roland will introduce in the future.

SPECIFICATIONS

- Controls: Foot Switch A, Foot Switch B
- LEDs: Channel A (on/off), Channel B (on/off)
- Jacks: In × 1(for a Controller, 24-pin connector), Out × 2 (for Units, 24-pin connectors)
- Dimensions: 200(W)×70(H)×120(D)mm (7.9″×2.8″×4.7″)
- Weight: 1.0 kg (2.2 lb.)

CONNECTION CORD C-24D



All of the GR System products use the same 24-pin connector. The C-24D comes as standard equipment with every GR Unit. It is also available as an optional accessory in case of loss or damage. The C-24D is 24 feet in length and uses locking mechanisms at both ends to prevent the cord from detaching from the Controller and Unit.

GR GUITAR SYSTEM

ELECTRONIC GUITAR UNIT

GR-100

Roland has established a system to electronically process sounds, with the string vibrations themselves being the sound source. This is the electronic guitar GR-100.

HEXA Distortion Circuit

The sound distorted by the HEXA Distortion is clean, deep, and powerful, with a rich sustained sound and beautiful harmony (even with 9th and 11th chords) which could not be obtained by a regular distortion or over-drive device.

HEXA Filter

Each sound source from the string passes through the HEXA Filter circuit as well as the HEXA Distortion. The HEXA Filter is preadjusted in accordance with the guitar tuning (E, A, D, G, B, E), low for the lower notes and high for the higher notes. Therefore, it is possible to balance the string sounds and create a versatile selection of sounds, from soft to hard, using the Cutoff Frequency and Resonance controls. The HEXA Filter not only changes the tone color, but also lets you change the common vibration point and freely select feedback points using the Cutoff Frequency and Resonance controls.

Three Kinds of Electronic Effects

The first effect is the Filter Modulation. It enables you to add a "wah" effect onto the electronic sounds regardless of Cutoff Frequency and Resonance controls. You can also reverse the operation and tone color of the "wah" effect using the INV switch. The second is the Electronic Vibrato which is controlled by the "Touch Plate" on the guitar controller. And the third is the Stereo Chorus which deepens and broadens the sounds.

SPECIFICATIONS

- Filter Modulation: Peak, Sens
- Vibrato: Rate (0.7 to 8 Hz)
- Chorus: Sens
- Foot Switches: Filter MOD, Filter MOD INV, Chorus
- Input jack: 24-pin connector
- Output jacks: Guitar, Mix, Chorus
- EXT Foot Control: VCF pedal (FV-100)
- Dimensions: 300(W) × 93(H) × 250(D) mm (11.8″ × 3.6″ × 9.8″)
- Weight: 3.1 kg (6.8 lb.)

FOOT SWITCHES

FS-1 FS-2 FS-3

The FS-1 is a single foot switch. The FS-2 is a double foot switch and the FS-3 is a triple foot switch. The GR-33B and GR-300 allow the connection of foot switches. Use the FS-1 to control the String Select of the GR-33B. The GR-300 can take any of the three foot switches to control up to three different functions: Compression, Sweep on/off, and String Select.

CARRYING CASE

AB-700

An aluminum case for the GR-700

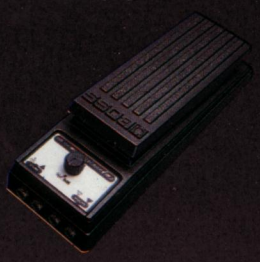
CARRYING CASE

CB-300

A leatherette case for the GR-300, GR-100, or GR-33B

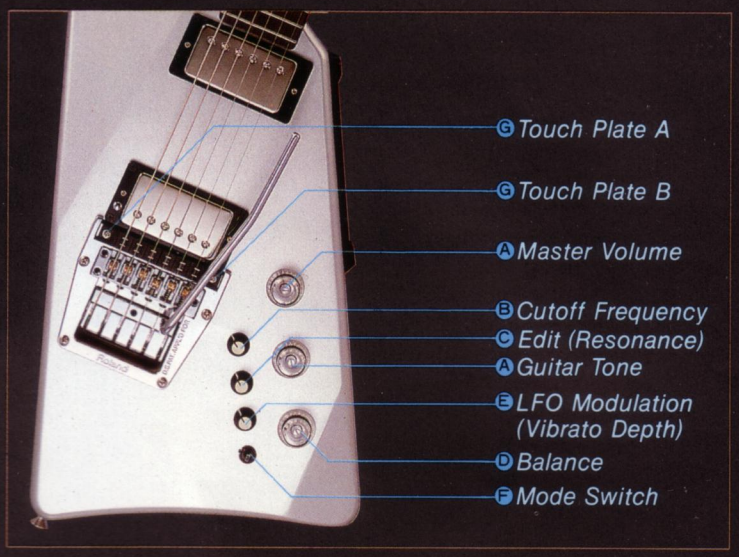
VOLUME PEDAL

FV-200



GR GUITAR SYSTEM

GUITAR CONTROLLERS



Ⓐ Master Volume and Guitar Tone knobs

The master Volume knob controls overall volume. The Guitar Tone knob controls only guitar tone color.

Ⓑ Cutoff Frequency knob

Controls the cutoff frequency of the VCF. The further it's turned clockwise, the brighter the sounds becomes. When turned counterclockwise, the sound becomes softer. It is also possible to control the cutoff frequency using the FV-200 Volume Pedal.

Ⓒ Edit (Resonance) knob

When the GR-700 is in the edit mode, this knob is used to modify the memorized sound. In all other cases, it is used as the resonance control which emphasizes the frequency range determined by the Cutoff Frequency knob.

Ⓓ Balance knob

Determines the volume balance between the synthesizer and guitar sounds.

Ⓔ LFO Modulation (vibration depth) knob

Activated by the touch plate, this knob determines the depth of the vibrato effect.

Ⓕ Mode switch

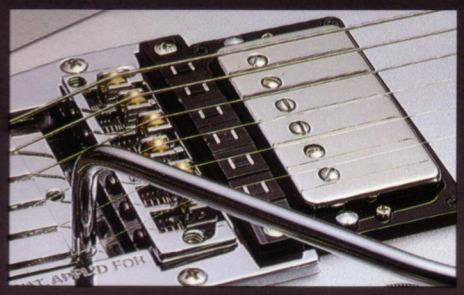
Selects the sound source of a guitar synthesizer and operates differently depending on the guitar synthesizer unit. In the case of the GR-700, it selects normal guitar sounds or mix of guitar and synthesizer sounds. In the case of the GR-300, it selects VCO sounds, distortion sound, or mix of both. In the case of the GR-100, it selects normal guitar sounds, electronic guitar sounds, or electronically sustained sounds.

Ⓖ Touch Plates A and B

Used to activate the electronic vibrato effect, Touch plate A to produce the effect and touch plate B to stop it. Or you can produce a temporary effect that lasts only as long as plate B is touched.

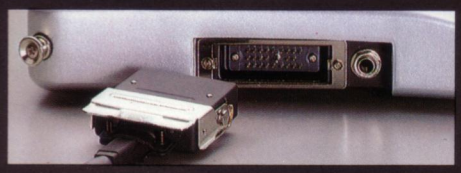
● Divided Pickup

Each string has a separate pickup, yet all six pickups are mounted together as one unit. The string vibration picked up by the divided pickup is processed through a GR unit without losing the delicate tone characteristics of each string.



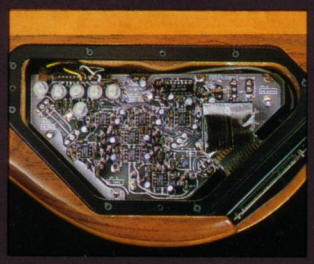
● 24-pin connector

All G-series guitar controllers and GR units have a 24-pin connector for full compatibility. Each G-series guitar controller also has a phone jack which provides only normal guitar signals.



● Circuits using the most advanced electronic technology

The main circuits are compactly structured using printed circuit boards and high-quality components of unexcelled stability and reliability. This ensures accurate treatment of the signals from the pickup and filter-related control signals.



● A humbucking pickup for the G-707

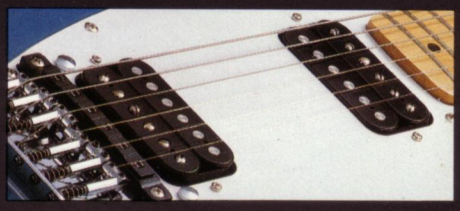
Features a wide frequency range and produces warm, broad, powerful sounds.

● A single-coil pickup for the G-505

Produces brilliant sounds—crisp highs and warm mid-range.

● A humbucking pickup for the G-202

An open-covered humbucking pickup which produces powerful, fat sounds with plenty of brilliance.



● A humbucking pickup for the G-808 and G-303

An outstanding humbucking pickup characterized by its sweet, lustrous, clear, long-sustained sounds.

The Polyphonic Guitar Controller— The Newest Mechanisms in a Beautiful Form

Upon putting out the G-series guitar controllers, we went back to the very basics of "synthesizing by guitar" and went over each and every function involved in creating a sound. We then upgraded these functions as we designed the five types of series.

We aimed at being able to operate the wide-ranged functions as we pleased, and get outstanding performance. Fundamental aspects of the controller such as the functions and the layout of the circuit were made easy to handle and their quality highly upgraded.
All five types have the same circuit layout with the body shape and sound characteristics to buy of your choice.

G-707

This epoch-making guitar controller features a newly developed stabilizer that eliminates unwanted neck vibrations and ensures stable string vibration at all times. Its innovative body shape produces vibrational characteristics different from ordinary guitar vibrations, thus enhancing the performance of the stabilizer.
The originally designed tremolo unit features 16-millimeter ball bearings on the pivots and the roller bridges to keep the strings in tune at all times.
The strings are also easy to replace.
The G-707 has a maple neck, rosewood fingerboard, alder body, and the stabilizer is made of expanded ABS resins.

SILVER

RED

BLACK

GR GUITAR SYSTEM

GUITAR CONTROLLERS

G-505

The G-505 is capable of producing a guitar synthesizer sound with additional powerful arming effects. It enables you to enjoy various tone qualities using the three single-coil pickups and the 5-position selector.

Maple or rosewood fingerboard

G-202

Adapting the G-505 style, it has a beautiful simple form and produces a rich, powerful, and a long sustained sound.

G-808

An excellent mixture of advanced technology and craftsmanship—this is a one-piece neck guitar controller with a beautifully handcarved walnut and ash body, and a neatly finished walnut top.

G-303

This orthodox guitar controller is made of maple and mahogany. In spite of the simple form, it has all the fundamental features such as quick response, outstanding total balance, and produces a tight and long sustained sound.

NATURAL

WHITE

BROWN

GUITAR CONTROLLERS' SPECIFICATIONS

	G-202	G-303	G-505		G-707	G-808
Body	Ash	Maple + Mahogany	Ash		Alder	Ash + Walnut
Neck	Maple One Piece	Maple	Maple One Piece	Maple	Maple	Maple + Mahogany
Fingerboard		Rosewood		Rosewood	Rosewood	Select Ebony
Number of Frets	21	22	21		22	22
Set Type	Detouchable	Set Neck	Detouchable		Detouchable	Thru Neck
Pickups	Humbucking × 2	Humbucking × 2	Single-Coil × 3		Humbucking × 2	Humbucking × 2
Color	White/Red/Blue	Brown/White	Sunburst/Metallic Red/ Metallic Blue		Silver/Red/Black	Natural
CONTROLS						
Divided Pickup	○	○	○		○	○
Master Volume	○	○	○		○	○
Guitar Tone	○	○	○		○	○
Pickup Selector	3-position Switch	3-position Switch	5-position Switch		3-position Switch	3-position Switch
Balance	○	○	○		○	○
Cutoff Frequency	○	○	○		○	○
Edit (Resonance)	○	○	○		○	○
Mode Switch (I/II/III)	○	○	○		○	○
Vibrato Depth	○	○	○		○	○
Touch Plates	○	○	○		○	○
Left-handed Model	—	○	—		○	—

GR GUITAR SYSTEM

BASS GUITAR SYNTHESIZER UNIT

GR-33B

You can use the GR-33B Bass Guitar Synthesizer as easily as playing an ordinary electric bass guitar and get a versatile selection of sounds. It enables you to reproduce the subtle vibrations and other qualities of the bass guitar which a keyboard synthesizer could not do, and such features as VCF, VCA, two Envelope Generator lines and LFO let you create sounds which couldn't be produced by anything else.

Bass Sound Duet

By adding VCO pitch sounds set at pitch A and pitch B, you can get a rich one-note, 2 VCO-like duet sound.

2-Line Envelope Generator

The 2-line Envelope Generator controls both the VCF and VCA, VCF is for tone quality, and VCA is for sound volume, with the VCF turned on, a "wah" effect will occur at every picking, and with the VCA turned on, you can get a varied time difference of the volume. You can also preset each line of the Envelope Generator at different positions.

Electronic Vibrato Effect

GR-33B is characterized by the electronic vibrato at the LFO section of the Rate and Delay, although of course, you can get hand vibrato by fingering as well. Press touch plate A for vibrato effect, and touch plate B for turning off the effect, or just to get temporary vibrato effect.

Master Tuning

Tunes the pitch of the QUAD VCO to the pitch of the strings.

String Selectors

Only the strings turned on will produce a VCO sound. You can use it in various ways, such as using the VCO sound for the first and second strings, and using normal sounds for the other two.

Latch/Unlatch Switches

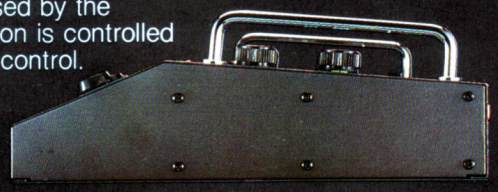
Every time you step on the Pitch A or B foot switch, the pitch of the VCO sound will change when set at the Latch position. And the pitch will shift as long as you're stepping on the Pitch A or B foot switch when set at the Unlatch position.

LFO Rate and LFO Delay Controls

The Rate control determines the speed of the vibrato effect and the Delay control determines the time required for the vibrato effect to take place.

VCF Filter Mode and Envelope Modulation

The Filter Mode switch selects the frequency response of the VCF "A" (−24 dB/oct) or "B" (−12 dB/oct). The depth of the "wah" effect caused by the Envelope Modulation is controlled by the ENV MOD control.

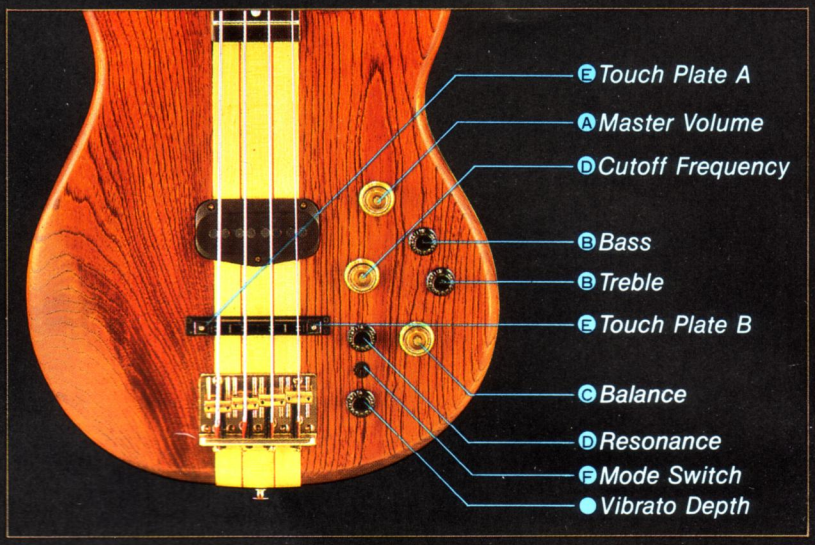


SPECIFICATIONS

- QUAD VCO: Master Tune, Pitch A (±1,300 cents), Pitch B (±1,300 cents), Latch/Unlatch switch × 2, LFO Rate (2 to 10 Hz), LFO Delay (0 to 4 sec)
- VCF: Filter Mode A (−24 dB/oct)/B (−12 dB/oct), ENV Modulation
- ENV GEN: A Block (Attack Time: 0 to 3 sec, Decay Time: 0 to 10 sec), B Block (Attack Time: 0 to 3 sec, Decay Time: 0 to 10 sec)
- Foot Switches: Pitch A, Pitch B, VCF MOD, ENV A/B, VCA MOD
- String Select: Switches (1 to 4), LEDs (1 to 4)
- EXT Foot Control: VCF Pedal, String Select
- Input jack: 24-pin connector
- Output jacks: Mix/Synth, Guitar
- Dimensions: 400(W) × 100(H) × 290(D) mm (15.7″ × 3.9″ × 11.4″)
- Weight: 5.0 kg (11.0 lb.)

GR GUITAR SYSTEM

BASS GUITAR CONTROLLERS



● Easy-to-operate controls

Same layout for both the G-88 and G-33. Concentrated on the efficiency of operation and has a well balanced form for live performance.

Ⓐ Master Volume knob

Controls the general sound volume.

Ⓑ Bass and Treble knobs

Both the G-88 and G-33 feature a 2-band active equalizer which works for only the normal bass sounds.
The Bass knob controls low frequency range. And the Treble knob controls high frequency range.

Ⓒ Balance knob

Controls the volume balance between the synthesizer and bass sounds.
To get only the synthesizer sounds, set this knob at "10" position, and to "0" position for normal bass sounds only.

Ⓓ Cutoff Frequency and Resonance knobs

Control tone color of the synthesizer sounds. You can get softer sound by turning the Cutoff Frequency knob counterclockwise. Turning the Resonance knob clockwise will emphasize the frequency range set by the Cutoff Frequency knob.

Ⓔ Touch Plates A and B

Switching devices for the vibrato effect, only for VCO sounds. Another part of the human body must be touching the metal part of the G-88, G-33, or GR-33B in order for the touch plate to operate.

Ⓕ Mode Switch

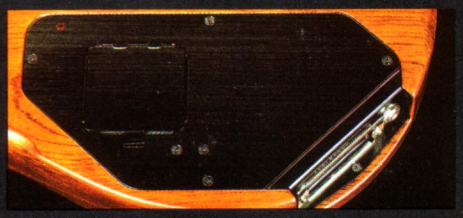
Selects the sound source of the bass synthesizer. There are three positions from the top; VCO, DUET, and normal bass. The Balance control will not operate when this switch is set at normal bass position.

● Quad-divided pickup

With one pickup for each one of the four strings, the Quad-Divided pickup is the main section of a polyphonic bass synthesizer.

● Equipped with 2-band equalizer

So that it can be used as an electric bass. The G-88 and G-33 are equipped with an active 2-band equalizer which operates on two 9V batteries.



● Single-coil pickup with double-pole piece

A double-pole piece pickup with two magnets for each string, developed exclusively for the G-88 and G-33. With solid, stable low ranged sound and extraordinary sound volume, this is a pickup with improved features for live performance.

Bass Synthesizer which has Combined Advanced Technology with the Perfect Electric Bass Guitar

The bass controller, which is the main operator of the GR bass synthesizer system, is equipped with all the functions and sounds of an electric bass, with one pickup and 2-band equalizer.

G-88

One-piece neck model made of maple and mahogany, enabling an ideal transmission of the string vibration to the body, with the music-oriented features of the solid bass combined with advanced technology. It is equipped with a 2-band equalizer and shows high live performance capability.

BROWN

BROWN

G-33

Rich low range sound can be obtained from this orthodox maple neck and ash body bass guitar. With smooth performance and powerful impact, this is a high-quality bass equipped with a 2-band equalizer.

BASS GUITAR CONTROLLERS' SPECIFICATIONS

	G-33	G-88
Body	Ash	Ash + Walnut
Neck	Maple	Maple + Walnut
Fingerboard	Rosewood	Select Ebony
Number of Frets	21	21
Set Type	Set Neck	Thru Neck
Pickup	Double-Pole Piece (Single-Coil) × 1	Double-Pole Piece (Single-Coil) × 1
Color	Brown	Brown
CONTROLS		
Divided Pickup	○	○
Master Volume	○	○
Active Equalizer	Treble, Bass	Treble, Bass
Balance	○	○
Cutoff Frequency	○	○
Resonance	○	○
Mode Switch (I/II/III)	○	○
Vibrato Depth	○	○
Touch Plates	○	○
Left-handed Model	○	—

*Specifications and appearance subject to change without notice.

Roland

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